The Open University

A219 Exploring the Classical World

Audio-visual notes 2

Prepared by the A219 course team

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1.1

Introduction

This booklet contains notes on the audio-visual material associated with the second part of the course, Blocks 3, 4 and 5: that is, CDs 4, 5 and 6 and DVDs 3 and 4. The earlier CDs and DVDs are discussed in Audio-visual notes 1. These booklets provide supplementary information that you should consult before watching or listening to a CD or DVD. However, they are not designed as self-standing sources of information. In many cases, the most important information regarding the audio-visual material – in particular explanations of how particular sections or tracks fit into the overall teaching material – is given in the blocks, and the notes are in some cases little more than lists of tracks and titles. You will be directed to specific tracks of a CD or section of a DVD as you work through the material in the blocks. Obviously, you may wish to return to certain sections and tracks at a later stage, but it is probably best to watch or listen to them for the first time only when you reach the point in the course that prompts you to do so.

Please note that the DVDs are designed for viewing with a DVD player. You may also watch them on a computer with DVD video software, but may find for technical reasons that the keyboard operates them faster than the mouse.

CD4, 'Poetic voices, political worlds'

Presenters: Paula James, Trevor Fear

Catullus scholar: Kate Hammond

Readers: Paula James, Martin Thorpe and Leighton Pugh

Producer: David Blount

Tracks 1–25

Track 1: Introduction

Track 2: Reading of W.B.Yeats's poem 'The Scholars'

Bald heads forgetful of their sins,
Old, learned, respectable bald heads
Edit and annotate the lines
That young men, tossing on their beds,
Rhymed out in love's despair
To flatter beauty's ignorant ear.

All shuffle there; all cough in ink;
All wear the carpet with their shoes;
All think what other people think;
All know the man their neighbour knows.
Lord, what would they say
Did their Catullus walk that way?

(W.B. Yeats, 'The Scholars', in *The Collected Poems of W.B. Yeats* (1976) London: Macmillan. By permission of A.P. Watt Ltd on behalf of Michael B. Yeats)

Track 3: Brief commentary on the poem

Track 4: Kate talks about her early acquaintance with Catullus

Track 5: Reading in Latin of Catullus, *Poems* 5

Vivamus, mea Lesbia, atque amemus,
rumoresque senum severiorum
omnes unius aestimemus assis!
soles occidere et redire possunt:
nobis cum semel occidit brevis lux,
nox est perpetua una dormienda.
da mi basia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum.
dein, cum milia multa fecerimus,
conturbabimus illa, ne sciamus,
aut ne quis malus invidere possit,
cum tantum sciat esse basiorum.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 6: Reading in English of Catullus, *Poems* 5

My Lesbia, let us live and love
And not care tuppence for old men
Who sermonise and disapprove.
Suns when they sink can rise again,
But we, when our brief light has shone,
Must sleep the long night on and on.
Kiss me: a thousand kisses, then
A hundred more, and now a second
Thousand and hundred, and now still
Hundreds and thousands more, until
The thousand thousands can't be reckoned
And we've lost track of the amount
And nobody can work us ill
With the evil eye by keeping count.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 7: Kate discusses the impact of the poems as love poems

Track 8: Reading in Latin of Catullus, *Poems* 7

Quaeris, quot mihi basiationes
tuae, Lesbia, sint satis superque.
quam magnus numerus Libyssae harenae
lasarpiciferis iacet Cyrenis
oraclum Iovis inter aestuosi
et Batti veteris sacrum sepulcrum;
aut quam sidera multa, cum tacet nox,
furtivos hominum vident amores:
tam te basia multa basiare
vesano satis et super Catullo est,
quae nec pernumerare curiosi
possint nec mala fascinare lingua.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 9: Reading in English of Catullus, *Poems* 7

How many kisses satisfy,
How many are enough and more,
You ask me, Lesbia. I reply,
As many as the Libyan sands
Sprinkling the Cyrenaic shore
Where silphium grows, between the places
Where old King Battus's tomb stands
And Jupiter Ammon has his shrine
In Siwa's sweltering oasis;
As many as the stars above
That in the dead of midnight shine
Upon men's secrecies of love.
When he has all those kisses, mad-
Hungry Catullus will have had
Enough to slake his appetite –
So many that sharp eyes can't tell
The number, and the tongues of spite
Are too confused to form a spell.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 10: The identity of Lesbia

At this point Kate Hammond talks briefly about the identity of Lesbia. The debate about which sister of Clodius she was is still a live issue! Paula James hedges her bets in 'Roman reputations: famous figures and false impressions in the late republic' (Essay Six in *Experiencing the Classical World*). Kate will be revisiting the case for Lesbia being the famous Clodia in her thesis. For many years it was assumed that Catullus' mistress and the sister who came under attack in Cicero's *Pro Caelio* (in defence of Caelius) were one and the same. Arguments for and against identifying Clodia as the seductress of Caelius and the wife of Metellus Celer can read rather like a detective story. Metellus was one of the two consuls in 60 BCE.

Before the interview, in an informal discussion about the famous political and public figures, male and female, who feature in the poetry of Catullus, Kate explained that in order to identify particular individuals we need to read a wide range of sources and to put these sources in their historical context. In the interview, she shows that Catullus' poetry supplies tantalising details that we can use in attempts to reconstruct the political scene at the time he was writing. Kate is thus arguing that Catullus can be a valuable source in uncovering something of the reality of Roman political alliances and tensions in the republic. This is a positivist approach to historical enquiry, as Catullus and the conundrums we encounter in his poems become part of the solution rather than part of the problem.

That is not to simplify some complex areas in the evidence generally. Questions of identity are always fascinating. Apuleius, an author who was writing at a later date than Catullus, in the second century CE, mentions the real names of several poetic mistresses, among them Lesbia, who he identifies as Clodia. However, we do not know on what source Apuleius based this information. In *Poems* 69, Catullus mocks a 'Lesbius' whose sister is Catullus' Lesbia. Lesbia is said to prefer her brother over Catullus and all his kin so the verses are quite a poetic spat. Catullus calls Lesbius *pulcher* (handsome). This word suggests that Lesbius is Publius Clodius Pulcher, who was elected tribune of the people in 58 BCE. He used the popular form of his patrician name, Claudius, and engineered his

adoption into a plebeian family so that he could hold tribuneship, a pivotal office in Roman politics.

It would seem from the Catullus poem that both the poet and Cicero promote the rumours that Clodius slept with all his sisters, so we still cannot say for certain that the Clodia/Lesbia of Catullus' poems was the same person as the Clodia at Caelius' famous trial. All Clodius' sisters would have been given the feminine form of the family name, so all were called Claudia originally. This raises an interesting sociological point as, apparently, Claudius' changing of the name was then also applied to his sisters. Or is it possible that the 'Claudii' sisters may have changed their names to the 'Clodii', the plebeian form, in an act of political solidarity with their brother? Calling Clodius 'Lesbius' lends yet another ironic strand to the Catullus poem. Clodius is renamed 'Lesbius' because his sister Clodia has now been renamed 'Lesbia' by Catullus.

Track 11: Reading in Latin of Catullus, *Poems* 10

Varus me meus ad suos amores
visum duxerat e foro otiosum,
scortillum, ut mihi tum repente visum est,
non sane illepidum neque invenustum.
huc ut venimus, incidere nobis
sermones varii, in quibus, quid esset
iam Bithynia, quo modo se haberet,
et quonam mihi profuisset aere.
respondi id quod erat, nihil neque ipsis
nec praetoribus esse nec cohorti,
cur quisquam caput unctius referret,
praesertim quibus esset irrumator
praetor, nec faceret pili cohortem.
'at certe tamen,' inquiunt, 'quod illic
natum dicitur esse, comparasti
ad lecticam homines.' ego, ut puellae
unum me facerem beatiorem,
'non,' inquam, 'mihi tam fuit maligne,
ut, provincia quod mala incidisset,
non possem octo homines parare rectos.'
at mi nullus erat nec hic neque illic,
fractum qui veteris pedem grabati
in collo sibi collocare posset.
hic illa, ut decuit cinaediorem,
'quaeso,' inquit, 'mihi, mi Catulle, paulum
istos commoda: nam volo ad Serapim
deferri.' 'mane,' inquii puellae,
'istud quod modo dixeram me habere,
fugit me ratio: meus sodalis –
Cinna est Gaius – is sibi paravit.
verum, utrum illius an mei, quid ad me?
utor tam bene quam mihi pararim.
sed tu insulsa male et molesta vivis,
per quam non licet esse neglegentem.'

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 12: Reading in English of Catullus, *Poems* 10

I was in the Forum once at a loose end
When I was seized and hauled off by my friend
Varus to meet his girl. 'A prostitute,'
I thought at the first glance, 'but rather cute,
In fact quite pretty.' Soon talk started flowing
On various topics. Then: 'How are things going
In the province of Bithynia these days? Is it
Prospering? Are you richer for your visit?'
I told the simple truth: that no one there
Can line his pocket or perfume his hair –
That goes for natives, governors and staff too,
Especially if you're in the retinue
Of some mean sod who doesn't give a thought
To his employees. 'But at least you brought
The local product back,' they said – 'a litter
With litter-men?' I, trying hard to glitter
In the girl's eyes, said, 'Oh, things weren't so bad,
Despite the rotten province that I had,
That I can't call my own eight sturdy-backed
Good litter-men. (I hadn't one, in fact,
There or in Rome, on whom I could rely
To hoist a broken bed-leg shoulder-high!)
At which the girl, just like a cheeky tart,
Said, 'Dear Catullus, could you bear to part
For an hour with them? I only want a ride
To the temple of Serapis.' 'Steady!' I cried.
'I meant to say … well, strictly, I was wrong
To call them *my* slaves. Actually, they belong
To a friend of mine who purchased them – that is,
To Gaius Cinna. Anyway, mine or his,
It's all the same to me; I have the loan;
I use them just as though they were my own.
But you're a tactless nuisance. It's absurd
To take a man up on a casual word.'

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 13: The personal voice

Paula and Kate discuss the complications of the personal voice in Catullus' poetry and how familiar the readership of his time may have been with the poet himself and his life.

Track 14: Reading in Latin of Catullus, *Poems* 58

Caeli, Lesbia nostra, Lesbia illa,
illa Lesbia, quam Catullus unam
plus quam se atque suos amavit omnes,
nunc in quadriviis et angiportis
glubit magnanimi Remi nepotes.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 15: Reading in English of Catullus, *Poems* 58

The Lesbia, Caelius, whom in other days
Catullus loved, his great and only love,
My Lesbia, the girl I put above
My own self and my nearest, dearest ones,
Now hangs about crossroads and alleyways
Milking the cocks of mighty Remus' sons.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 16: The sound and the fury

Kate analyses some of the sound effects of *Poems* 58 and focuses on the implications of a hard-hitting attack on members of the powerful Clodii family.

Track 17: Reading in Latin of Catullus, *Poems* 79

Lesbius est pulcer. quid ni? quem Lesbia malit
quam te cum tota gente, Catulle, tua.
sed tamen hic pulcer vendat cum gente Catullum,
si tria notorum suavia reppererit.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 18: Reading in English of Catullus, *Poems* 79

Pulcer means 'handsome', and why not? He's well
Named, for his sister Lesbia loves his face
Far more than me and all my kin. And yet
I give good-looking Pulcer leave to sell
Me and all mine as slaves if he can get
Three decent friends to suffer his embrace.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 19: Politics

A further analysis of Catullus' inflammatory political poems and how his range of targets included Julius Caesar. Paula reads the following extract from Suetonius as evidence for Caesar's magnanimity towards the poet.

> Yet, when given the chance, he would always cheerfully come to terms with his bitterest enemies. He supported Gaius Memmius's candidature for the consulship, though they had both spoken most damagingly against each other. When Gaius Calvus, after his cruel lampoons of Caesar, made a move towards reconciliation through mutual friends, Caesar met him more than half way by writing him a friendly letter. Valerius Catullus had also libelled him in his verse about Mamurra, yet Caesar, while admitting that these were a permanent blot on his name, accepted Catullus's apology and invited him to dinner that same afternoon, and never interrupted his friendship with Catullus's father.

(Suetonius, *The Twelve Caesars*, in R. Graves (trans.) (1957) Harmondsworth: Penguin, paragraph 73)

Track 20: Reading in Latin of Catullus, *Poems* 57

Pulcre convenit improbis cinaedis,
Mamurrae pathicoque Caesarique.
nec mirum: maculae pares utrisque,
urbana altera et illa Formiana,
impressae resident nec eluentur:
morbosi pariter, gemelli utrique,
uno in lecticulo erudituli ambo,
non hic quam ille magis vorax adulter,
rivales socii puellularum.
pulcre convenit improbis cinaedis.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 21: Reading in English of Catullus, *Poems* 57

They make a pretty pair of debauchees,
Sex-sick Mamurra and his bedroom-brother
Caesar. No wonder; they've the same disease
(One caught it in the City and the other
In his own Formiae) and no medicines
Can purge their natures of the ingrown muck.
Pretentious litterateurs, degenerate twins,
Companions of one sofa-bed, they fuck
The girls in friendly rivalry and share
The same unholy itch. A pretty pair!

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 22: Sexual politics

Kate explains the Roman attitude to sexuality and the motivation and thinking behind attacks on the sexual excess of men like Caesar. Catullus' experience as a member of the staff of a provincial governor and the link back to Caesar are part of the discussion.

Track 23: Reading in Latin of Catullus, *Poems* 28

Pisonis comites, cohors inanis,
aptis sarcinulis et expeditis,
Verani optime tuque mi Fabulle,
quid rerum geritis? satisne cum isto
vappa frigoraque et famem tulistis?
ecquidnam in tabulis patet lucelli
expensum, ut mihi, qui meum secutus
praetorem refero datum lucello?
o Memmi, bene me ac diu supinum
tota ista trabe lentus irrumasti,
sed, quantum video, pari fuistis
casu: nam nihilo minore verpa
farti estis. pete nobiles amicos!
at vobis mala multa di deaeque
dent, opprobria Romuli Remique.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 24: Reading in English of Catullus, *Poems* 28

Admirable Veranius and you,
My dear Fabullus, of the retinue
Of the governor Piso – unrewarded rabble
Whose luggage is so empty it's no trouble
To travel with – does it go well or ill
With you these days? Haven't you had your fill
Of shivering and short rations in the train
Of that stale keg? Don't your accounts make plain,
As mine did when a governor was my boss,
That all the gains add up to one big loss?
(O Memmius, you buggered me at your leisure,
You raped me to the hilt, you took your pleasure!)
As far as I can see your plight's as bad
As mine was: you've been similarly had
By just as gross a prick. We're both the worse
For chasing high-born 'friends'! May the joint curse
Of all the gods light on them! They disgrace
Romulus, Remus, the whole Roman race.

(Catullus, *Poems*, in J. Michie (trans.) (1998) Ware: Wordsworth Editions)

Track 25: Foreign affairs

Catullus' view of Memmius is problematised by Kate and the issue of provincial corruption and extortion touched upon. The interview ends with Kate's conclusion (and a key argument in her thesis) that politically 'Catullus was one of the movers and the shakers with the best of them.'

At the end of the interview

In the interview, Kate and Paula touched on the political perspectives, personal grievances and considerations of social position that preoccupied Catullus' circle of friends and foes. In Block 3, Colin Andrews explores political processes and the significance of public offices; as an optional exercise you may find it helpful to try to cross-reference the issues that arise from the audio discussion with the more detailed look at the broader historical issues offered by the block. For instance, you could investigate the role of the tribune and the rules of eligibility, and remind yourself why the tribunate was such a powerful tool in influencing people and events in Rome and abroad. There is also some interesting material on the CD (Tracks 22–25) concerning the expectations of the profits to be made out of provincial government, which would tie in with Colin's guide to the Roman career structure and the effect of empire on the Roman republican institutions.

Although this exercise is optional, getting into the habit of identifying recurring issues in the blocks and of building up a store of relevant references across the course materials will not only ensure that you make the fullest use of the audio-visual material but will also help you to organise your revision.

Further reading

Fordyce, C.J. (1961) *Catullus: A Commentary*, Oxford: Clarendon Press.

Tracks 26–57

Presenter: Trevor Fear

Academic consultants: Martin Thorpe and Trevor Fear

Readers: Martin Thorpe and Leighton Pugh

Producer: David Blount

Track 26: Introduction

Track 27: General introduction to the nature of poetry in English, Latin and Greek

/ / / / /

And yet / to times / in hope / my verse / shall stand

(Shakespeare, *Sonnet* 60, line 13)

Track 28: Introduction to Horatian lyric poetry

Track 29: The rhythm of an Alcaic stanza

The basic rhythmic pattern of a stanza of Alcaic poetry is outlined below. You can hear variations of this pattern in Track 31.

long long short long long / long short short long short short
long long short long long / long short short long short short
long long short long long / long short long long
long short short long short short / long short long long

Track 30: Discussion of the Alcaic stanza

Track 31: Discussion on finer details of the Alcaic stanza

Track 32: Introduction to the interaction between rhythm and word stress

/ / / / /

Friends, / Romans / Countrymen, / lend me / your ears

(Shakespeare, *Julius Caesar*, Act 3, Scene 2)

Track 33: Introduction to the reading in Latin of the first part of *Odes* 3.6

Track 34: Reading in Latin of the first three stanzas of *Odes* 3.6

For the Latin text of Horace, *Odes* 3.6 turn to Reading 3.25(b) in Readings Book 2.

Track 35: Introduction to the reading in English of the first three stanzas of *Odes* 3.6

Track 36: Reading in English of the first three stanzas of *Odes* 3.6

For the English translation of Horace, *Odes* 3.6 turn to Reading 3.25(a) in Readings Book 2.

Track 37: Discussion of the issues involved in translation

Track 38: Introduction to Roman elegiac poetry

Track 39: Introduction to the dactylic hexameter

The dactylic hexameter is made up of two metrical units:

a dactyl: long short short

a spondee: long long

The rhythm of a pure dactylic hexameter is outlined below. This form where the first five feet are all made up of dactyls and there are no spondees is not often found, but the line from Virgil, *Aeneid*, Book 8 at the end of this track is a famous example:

long short short / long short short / long short short / long short short / long short short / long short

During the course of this track you can hear how different combinations of dactyls and spondees combine in the hexameter to produce various rhythmic variations.

Quadrupe / dante pu / trem soni / tu quatit / ungula / campum

(Virgil, *Aeneid* 8.596)

Track 40: Introduction to the dactylic pentameter

The rhythm of a pure dactylic pentameter is outlined below:

long short short / long short short / long // long short short / long short short / long

As in the case of the pure dactylic pentameter, this pattern where dactyls predominate is not a common one in Latin poetry. On this track you can hear some of the possible variations.

Track 41: Complete elegiac couplets

The two examples of the rhythm of complete elegiac couplets heard on this track are outlined below:

1 long long / long short short / long short short / long long / long short short / long long

long short short / long short short / long // long short short / long short short/ long

2 long short short / long long / long long / long long / long short short / long short

long long / long long / long // long short short / long short short / long

Track 42: Introduction to the reading in Latin of the first part of Propertius 2.7

Track 43: Reading in Latin of the first part of Propertius 2.7

For the Latin text of Propertius 2.7 turn to Reading 3.29 in Readings Book 2.

Track 44: Introduction to the reading in English of the opening lines of Propertius 2.7

Track 45: Reading in English of the first part of Propertius 2.7

For the English translation of Propertius 2.7 turn to Reading 3.29 in Readings Book 2.

Track 46: Issues of translation

Track 47: Introduction to Virgil's *Aeneid*

Track 48: The rhythm of the hexameter

The metrical scheme for the first seven lines of Virgil's *Aeneid* is as follows:

long short short / long short short / long long / long long / long short short / long long

long short short / long long / long short short / long long / long short short / long long

long short short / long long / long long / long long / long short short / long long

long short short / long long / long short short / long long / long short short / long short

long short short / long long / long long / long long / long short short / long short

long long / long short short / long short short / long short short / long short short / long short

long long / long short short / long long / long long / long short short / long long

Track 49: Introduction to the Latin readings from Virgil's *Aeneid*

Track 50: Reading in Latin of the first seven lines of Virgil's *Aeneid*

You might want to refer back to the metrical scheme listed under Track 48 while you listen to this reading.

Track 51: Reading in Latin of Virgil's *Aeneid* 4.693–705

For the English translation of Virgil, *Aeneid* 4 turn to Reading 3.30 in Readings Book 2.

Track 52: Discussion of the Latin readings

Track 53: Introduction to the readings in English of the Aeneid passages

Track 54: Reading in English of the first seven lines of the *Aeneid*

Track 55: Reading in English of *Aeneid* 4.693–705

Track 56: Discussion of translation issues

Track 57: Conclusion

CD5, 'Satire in the city of Rome'

Presenter: Valerie Hope, Paula James and Trevor Fear

Readers: Leighton Pugh and Martin Thorpe

Producer: David Blount

CD5 is part of your work for Block 4, Section 1.3. However, you may find it useful to refer back to the CD at other points in Block 4, especially when you encounter further extracts from the works of Petronius, Martial and Juvenal. On this CD you will hear several extracts read in Latin. Remember, for the purposes of this course, you are not expected to be able to read or understand Latin. The Latin is read on the CD for illustrative purposes only, to allow you to experience the sound, rhythm and impact of the original language.

Tracks 1–3

Valerie Hope introduces Latin satirical writings and explains that these need to be used cautiously by the modern social historian. The *Satyricon* of Petronius is briefly discussed and you will hear (at Track 2) a short extract from Chapter 70 of this work. The text of this can be found in Reading 4.3 of Readings Book 2.

Tracks 4–7

This entails a discussion between Valerie Hope and Paula James about the Latin poet Juvenal. Juvenal wrote 'satire' – a recognised Latin literary genre – and the discussion focuses on the nature of his writing, the persona of the poet, techniques employed and the 'epic' dimension Juvenal brings to his work. The texts and quotations you will hear are as follows.

Track 4: Quotations from two modern scholars

> Roman verse satire uses the autobiographical monologue as the chief mode of presentation. This does not mean that satirists are necessarily using their satires to convey their personal feelings to the world. Far from it. Authors in all genres of Roman literature, including Roman verse satire, were accustomed to creating characters …
>
> the cena is above all a socio-politico-economic occasion.
>
> (Braund, S. (1996) *Juvenal: Satires Book 1*, Cambridge: Cambridge University Press)
>
> it brings to life the eating metaphors that informed Juvenal's programme for his own writing. He began Satire 1 by condemning the bloated tragedies that consumed whole days and burst at the seams, and aspired to make his own work a gargantuan consumer by filling notebooks with a farrago of human corruption.
>
> (Gowers, E. (1996) *The Loaded Table: Representations of Food in Roman Literature*, Oxford: Clarendon Press)

Track 5: Reading in Latin of Juvenal, *Satires* 5, lines 12–23 (with additional commentary)

primo fige loco, quod tu discumbere iussus
mercedem solidam ueterum capis officiorum.
fructus amicitiae magnae cibus: inputat hunc rex,
et quamuis rarum tamen inputat. ergo duos post
si libuit menses neglectum adhibere clientem,
tertia ne uacuo cessaret culcita lecto,
'una simus' ait. uotorum summa. quid ultra
quaeris? habet Trebius propter quod rumpere somnum
debeat et ligulas dimittere, sollicitus ne
tota salutatrix iam turba peregerit orbem,
sideribus dubiis aut illo tempore quo se
frigida circumagunt pigri serraca Bootae.

(Juvenal, *The Satires*, in J. Ferguson (trans.) (1979) New York: St Martin's Press)

Commentary

Trebius could be venturing out around midnight 'when the frosty cart of sluggish Bootes is wheeling round' (Braund, 1996, p.281 in her commentary on Book 1 of the *Satires*). The Plough (in the USA 'the Big Dipper') is *frigida* because it is so close to the North Pole. The alternative time for rushing out is just as inhospitable. The earlier phrase *sideribus dubiis* (the fading stars) suggests dawn so Juvenal is mocking Trebius for joining the race to the morning *salutatio*, the arrival at the patron's home to attend him and in the hope of a handout or dinner invitation. Then, in typical satiric mode, the poet exaggerates the client's haste and anxiety with the vivid picture of him leaving ridiculously early to make the obsequious greeting.

Susanna Braund appends a brief essay to each of her commentaries on the *Satires* and these neatly packaged interpretations can be very informative for those reading classical works in translation. Braund's endnote on *Satires* 5 (p.308) is of interest:

> The poem is not simply an attack on the patron's shoddy and uncivilised treatment of his lowly client. The speaker's criticisms of Trebius frame the poem (1–23 and 156–173) in prominent positions which render them still more memorable. Gone is the speaker's sympathy for impoverished clients expressed in earlier satires in the Book and in its place direct, sarcastic (12–23) and angry criticisms of a parasite who is prepared to subject himself to humiliations which effectively place him in the position of a hired buffoon (3–4, 171–172) or a slave (161–165, 172–173, cf. 127).

Track 6: Reading in Latin of Juvenal, *Satires* 5, lines 12–23

For the English translation, turn to Reading 4.4 of Readings Book 2.

Tracks 8–18

Trevor Fear discusses the poet Martial, who wrote epigrams. Trevor focuses on epigrammatic technique and explores examples of Martial's work, while also evaluating the value of these epigrams to the social historian. You will hear the following texts, with some additional notes to assist your listening.

Track 8: Extract from Martial, *Epigrams* 10.4

Why waste time on fantasy annals? Rather
read my books, where Life cries: 'This is me!'
No *Centaurs* here; you'll meet no *Gorgons*, *Harpies*.
My page tastes of man.

(Martial, *Epigrams*, in P. Whigham (trans.) (1991) *Roman Poets of the Early Empire*, London: Penguin)

Track 9: Translation of Martial, *Epigrams* 1.4 (with explanatory notes by Trevor Fear)

Caesar, if you happen to light upon my little books,
put aside the frown that rules the world. Even the
triumphs of Emperors[1] are wont to tolerate jests, and
a warlord is not ashamed to be matter for a quip.
Read my verses, I beg, with the expression with
which you watch Thymele and jesting Latinus.[2] A
censor can permit harmless jollity.[3] My page is
wanton, but my life is virtuous.[4]

(Martial, *Epigrams*, Volume 1, in D.R. Shackleton Bailey (ed. and trans.) (1993) London: Harvard University Press)

Track 11: Translation of Martial, *Epigrams* 10.2, lines 7–12 (with explanatory notes by Trevor Fear)

Through him[5]
You'll flee neglectful *Lethe's* stagnant flood –
the better part of you'll survive.
Wild-fig rives the marble, heedless muleteers
deride the busted steeds of bronze.[6]
But verse no decrease knows, time adds to verse,
deathless alone of monuments.

(Martial, *Epigrams*, in P. Whigham (trans.) (1991) *Roman Poets of the Early Empire*, London: Penguin)

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[1] During the triumphal processions of victorious generals at Rome (a right reserved only for members of the imperial family under the emperors) the soldiers who formed part of the entourage chanted scurrilous verses about their commander. This practice was to avert the evil eye and ensure that the envy of the gods was not aroused.

[2] Thymele and Latinus were both famous performers of the mime.

[3] The censors at Rome were senior magistrates responsible for maintaining the official list of Roman citizens and members of the Senate. Their powers included the exclusion of those found guilty of public or private misbehaviour from the right to vote or take part in the Senate. The powers of the censors passed to the emperor under the imperial system.

[4] This stance of separating out the content of one's poetry and one's life was a familiar gesture in Roman poetry. The same sentiment is also famously expressed in Catullus, *Poems* 16, and in Ovid, *Tristia* 2, in the poet's long poetic justification of himself to the emperor Augustus after his exile from Rome to the Black Sea.

[5] The poet.

[6] Both 'marble' and 'busted steeds of bronze' refer to specific commemorative monuments at Rome that have suffered through the ravages of time.

Track 12: Shakespeare, *Sonnet* 55, lines 1–4

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.

(Alchin, L.K. *William Shakespeare Info, The Complete Works Online*; accessed 20 March 2006 from: http://www.william-shakespeare.info/william-shakespeare-sonnet-55.htm)

Track 13: Translation of Pliny, *Letters* 3.21

The translation of Pliny's letter about the death of Martial can be found in your set book – *The Letters of the Younger Pliny*, 3.21. In this letter Pliny also quotes some lines that Martial had written about him (*Epigrams* 10.19). Note that Martial had returned to his native Spain from Rome *c.*98 CE.

Track 15: Reading in English of Martial, *Epigrams* 5.43

Thais' teeth are black, Laecania's snow-white. The
reason? The one has those she bought, the other her own.

(Martial, *Epigrams*, Volume 5, in D.R. Shackleton Bailey (ed. and trans.) (1993) London: Harvard University Press)

Track 17: Reading in Latin of Martial, *Epigrams* 5.43

Thais habet nigros, niveos Laecania dentes.
quae ratio est? emptos haec habet, illa suos.

(Martial, *Epigrams*, Volume 5, in D.R. Shackleton Bailey (ed. and trans.) (1993) London: Harvard University Press)

CD6, 'Revising for the examination'

Presenter and reader: Steve Woodward

Producer: David Blount

Tracks 1–5: Help and advice with revision

Track 1: Introduction

Track 2: General approach

Track 3: Planning your time

Track 4: Revision techniques, using Persians as an example

Track 5: Revision techniques: further suggestions

Tracks 6-10: Revising for Part 1 of the exam: analysing primary sources

Track 6: Introduction: context, content, form and value as a source

Track 7: Reading of Homer, *Iliad*, Book 24, lines 486–506

Track 8: Context

Track 9: Content and form

Examples of devices used in the passage:

epithets: 'Achilleus like the gods' (486), 'violent Ares' (498);
repetition: 'father' (486, 503), 'son(s)' (492, 494, 495);
appeal to the emotions: 'Achilleus … remember your father' (486);
evocative language: 'my lips to the hands of the man' (506).

Track 10: Value as a source

Tracks 11–15: Revising for Part 2 of the exam: longer essays

Track 11: Introduction

Track 12: Choosing a question

Track 13: Essay-planning framework

Track 14: Worked example of an essay plan

Question

'Patronage was the glue that held Roman society together.' Discuss.

Essay plan

Examples of patronage (in note form):

- rich senator helping poor client in return for loyalty;
- in republican elections patron receiving client's vote;
- under the republic, ambitious politician financing entertainments for the people (for example Julius Caesar as aedile);
- under the republic, ambitious general (for example Pompey) commanding legions he has raised as his clients;
- slave's master becoming his patron after manumission from slave to freedman (applying to both republican and imperial periods);
- relationship between rich patron and poet, especially under Augustus (for example Maecenas' patronage of Virgil);
- emperor as patron both of people of Rome and of empire (for example Augustus).

Track 15: Conclusion

DVD3, Section 1, 'The city of Paestum'

Voiceover: Phil Perkins

Academic consultant and script: Phil Perkins

Producer: John Wyver

This section, divided into four tracks, guides you through the history and the remains of the city of Paestum, near Salerno in southern Italy. All the locations are in Paestum and all the artefacts shown are in the National Archaeological Museum of Paestum on the site. The purpose of the section is to link together the first two blocks on the Greek world, with the next two on the Roman world. Paestum was chosen because it has well-preserved remains spanning both the Greek and Roman periods and it is therefore possible to trace how a Greek city developed into a Roman city. The link that the section creates is chronological, geographical (moving from Greece to Italy) and cultural, tracing the development of the city from Greek through Lucanian to Roman.

In this section of the DVD you will see various temples, designed in different 'orders' of architecture. You will find a link on the eDesktop to a web site that will explain the orders for you. Using your favourite search engine will find you many more. Alternatively, there is an entry for 'Architecture' in the *OCCC*, although it is not illustrated.

As you watch, you will find it useful to have the plan and aerial view of Paestum available so that you can locate the buildings of the city as you watch (Plates 36 and 37 in the Illustrations Book).

Track 1: The Greek city of Poseidonia

This track discusses the foundation of the Greek colony at Poseidonia (its Greek name, as opposed to its Latin name, Paestum) and the development and organisation of the Greek city and its culture. The first temple of Hera was built in *c.*530 BCE, the temple of Athena was built at the end of the sixth century and the second temple of Hera was built in the middle of the fifth century. The second temple of Hera is perhaps more likely to actually have been the temple of Apollo, but is also sometimes known as the temple of Poseidon. The track discusses some of the evidence for the identification of the temples. Scholars are still debating the definitive identification of the third temple but Apollo is the current favourite. Further research could change that view.

Track 2: The tomb of the Diver

The DVD makes reference to a hierarchy of love that is set out in the following way:

- from a love of (male) physical beauty
- to a love of moral beauty
- to a love of the beauty of knowledge
- to a love of absolute beauty.

This hierarchy is extracted from Plato's *Symposium* 210a–11d, where it is set out in a much more subtle and complex way (the full text is available in Plato, *The Symposium*, in C. Gill (trans.) (1999) London: Penguin).

The saying 'painting is silent poetry and poetry painting that speaks' is attributed to Simonides of Ceos by Plutarch in *De gloria Atheniensium*, 3.346f. (the full Plutarch text is available in F.C. Babbitt (2004) *Plutarch's Moralia, with an English Translation*, Volume 4, London: Heinemann).

Track 3: After the Lucanian conquest

The passage by Strabo that refers to the Lucanian conquest is *Geography* 5.4.13; it is reproduced in Reading 3.3 of Readings Book 2.

Aias and Diomedes fight in ritual combat at the funeral games of Patroklos in Homer, *Iliad*, Book 23, lines 802–25 (see *The Iliad of Homer*, in R. Lattimore (trans.) Chicago and London: University of Chicago Press).

Track 4: The Roman colony of Paestum

The text of the inscription naming the deity Bona Mens reads:

> 'Fundanius L(uci) l(ibertus) Hermes / magister / Bonae Menti sacrum'
>
> 'Fundanius Hermes freedman of Lucius, chief priest, dedicated to Bona Mens'
>
> (trans. Phil Perkins)

It has been published in *Année Epigraphique* (1975) 00238.

DVD3, Section 2, 'Seianti: an Etruscan noblewoman'

Presenters:

Dr Judith Swaddling, Senior Curator, Department of Greek and Roman Antiquities, The British Museum.

Dr Bob Stoddart, Senior Lecturer in pathology in the University of Manchester

Mr Richard Neave, Unit of Art in Medicine, University of Manchester

Professor John Prag, Keeper of Archaeology at the Manchester Museum, University of Manchester

Academic co-ordinator: Phil Perkins

Producer: John Wyver

These tracks present an investigation into a sarcophagus and associated bones in the British Museum. The sarcophagus is on permanent display in room 71 of the museum, along with the facial reconstruction. (The full scientific publication of the finds is in Swaddling, J. and Prag, A.J.N.W. (2002) *Seianti Hanunia Tlesnasa: The Story of an Etruscan Noblewoman*, British Museum Occasional Papers 100, London: The British Museum.)

There is also more information about the sarcophagus on the British Museum web site (see the eDesktop for a link).

DVD3, Section 3, 'The Campus Martius'

Voiceover: Phil Perkins

Academic consultant and script: Phil Perkins

Producer: John Wyver

This section provides the opportunity to examine the archaeological remains from the republican period in Rome. The city of Rome has been constantly changing and developing from the prehistoric period to the present day. Physical remains dating to the republican period are comparatively rare since most were redeveloped in the imperial period, often after catastrophic fires in the city. republican remains are mainly those of temples, which were often carefully preserved because of their religious functions. Many of these owe their survival to the fact that they were converted into churches in late antiquity or the early Middle Ages. During the Fascist era there was a conscious attempt to strip away later buildings from Classical Roman buildings and to reveal them to modern eyes so that they might serve as a visible reminder of the greatness of the Roman empire. This is a major reason why the temples and other ancient buildings are so visible on the streets of Rome. This section aims to reunite the ruins with the information that is known, from ancient sources, about the buildings, and the people who built them. You will find it useful to have the plans of Rome and the Campus Martius to hand (Plate 38 in the Illustrations Book and Figures 3.11–3.14 in Block 3).

In this section of the DVD you will see temples built in a variety of architectural orders. If you wish to find out more about the orders there is a link on the eDesktop. Information about the archaeology of Rome can be found in guide books such as: Claridge, A. (1998) *Rome: An Oxford Archaeological Guide*, Oxford: Oxford University Press. If you require more detail, you will need to refer to specialised archaeological publications such as: Platner, S.B. and Ashby, T. (1863–1921) *A Topographical Dictionary of Ancient Rome*, London: Oxford University Press, or Steinby, E.M. (1993–2000) *Lexicon Topographicum Urbis Romae*, Rome: Edizioni Quasar. These reference works contain indications of the relevant ancient sources alongside detailed discussions and illustrations.

Buildings seen on this track

Temple of Apollo Medicus, dedicated in 431 BCE by Gnaius Julius

Theatre of Marcellus

Temple of Janus, vowed in 260 BCE by Caius Duilius

Temple of Spes, dedicated in 257 BCE

Temple of Juno Sospita, vowed by Caius Cornelius Cethegus in 197 BCE

Temple of Portunus, established in the fourth century BCE

Temple of Hercules Olivarius, erected at the end of the second century BCE

Porticus of Octavia, built some time after 27 BCE, replacing an earlier porticus built by Quintus Caecilius Metellus Macedonicus with the spoils of his victories in Greece in 146 BCE

Temple of Juno Regina, vowed by Marcus Aemilius Lepidus in 179 BCE

Temple of Jupiter Stator, built by Quintus Caecilius Metellus Macedonicus, designed by Hermodoros of Salamis

Temple of Hercules and the Muses, dedicated by Marcus Fulvius Nobilior in 187 BCE

Temple of Castor and Pollux

Circus Flaminius

Temple of Mars, built by Decimus Junius Brutus Calliacus in about 133 BCE

Largo Argentina temple A, possibly dedicated to the water nymph Juturna, and if so was built by another Lutatius Catulus, in the middle of the third century BCE

Largo Argentina temple B, probably the temple of Fortuna Huiusce Diei (good fortune on this day), vowed by Quintus Lutatius Catulus during a battle in 101 BCE

Largo Argentina temple C, possibly dedicated to Ferionia in the early third century BCE

Largo Argentina temple D, possibly dedicated to the Lares Permarini, the guardians of seafarers, whose temple was vowed by Lucius Aemilius Regillus at the end of the second century BCE

Saepta, where the centuriate assembly, the *comitia centuriata*, met and where votes were counted

Villa Publica, where the census was held

Porticus and curia of Pompey

DVD3, Section 4, 'The Roman forum'

Voiceover: Phil Perkins

Academic consultant and script: Phil Perkins

Producer: John Wyver

This section is intended to familiarise you with the Roman forum, as it currently is: not all of the remains seen date to the republican period. The focus is upon the political functions, myths and donors of buildings. The tracks also refer back to the city of Paestum studied in the introduction to Block 3. You will find it useful to have the plans of the forum and the plan of Paestum to hand (Plate 37 in the Illustrations Book and Figures 3.17, 3.18 and 3.19 in the block). The following is a simple list of the buildings discussed: more information about the archaeology of the forum may be found in the works referred to in the previous section.

Buildings seen on this track

Capitoline temple, dedicated to Jupiter Optimus Maximus (Jupiter the greatest and the best), Juno the queen and Minerva in the sixth century BCE

Curia

Comitium

Via Sacra, the sacred processional route

Rostra

Niger Lapis in Comitio, the Black Stone in the comitium

Arch of Septimius Severus

Theatre of Pompeii

Temples in Largo Argentina

Circus Flaminius

Temple of Saturn

Lake of Marcus Curtius (*lacus Curtius*)

Forum paving by Lucius Naevius Surdinus

Statue of the satyr Marsyas

Two sculpted panels showing the forum as it appeared in the second century CE, known as the *plutei Traiani*, now housed in the curia

The ruminal (a sacred fig tree)

Temple of the deified emperor Vespasian

Temple of Castor and Pollux

Basilica Julia

House of the king of Rome (*Regia*)

Temple of the Divine Julius Caesar

Basilica Aemilia (also known as the Basilica Paulli)

DVD4, Section 1, 'Roman funerary monuments'

Voiceover: Valerie Hope

Academic consultant and script: Valerie Hope

Producer: John Wyver

This DVD is part of your work for Block 4. You are first asked to view the DVD in Section 1.5. At this stage you may watch all the tracks if you so wish, but you are asked to focus in particular on Tracks 1–5. The DVD is also part of your work for Section 2.3, which involves in particular Tracks 6 and 7.

Track 1: Introduction

This track focuses on the loss of context that now characterises most inscriptions that survive from the Roman world. The images come from the galleries and cloisters of the Museo Nazionale in Rome, which houses a large collection of inscriptions, statuary and architectural elements, many of which originate from a funerary context. The introduction poses questions, such as the extent to which we can reconstruct the differing communicative dimensions of individual funerary memorials and understand how the Roman cemetery appeared and functioned.

Track 2: Cemeteries in the Roman world

Track 2 summarises the burial rites practised in ancient Rome, both cremation and inhumation, looks at where cemeteries were located and considers the relationship between monument and road. Cinerary urns from the columbarium of Pomponius Hylas (see below) and urns and sarcophagi now held in the Museo Nazionale are shown. The Via Appia necropolis and the Isola Sacra are used to illustrate the elongated appearance of cemeteries and their orientation to the road. The Via Appia was one of the major roads leading from Rome and it can be seen on the map of Rome (Plate 38 in the Illustrations Book), although the stretches of road lined with tombs shown on the DVD track are some distance beyond the city walls. The Isola Sacra necropolis served the town of Portus, near Ostia. Most of the Isola Sacra tombs date from the second century CE and were probably built by those employed in commerce in the harbour town; many may have been freed slaves or their descendants. A plan of the necropolis can be found in the Illustrations Book (Plate 45).

Track 3: Funerary monuments

This track concentrates on the variety of funerary memorials that could be set up. These ranged from simple markers to elaborate structures.

Objects seen on this track

00:45	The amphorae burials shown are located to the rear of tomb 13 of the Isola Sacra. When the Isola Sacra necropolis was first excavated numerous amphorae burials were discovered. These are represented by small circles, often clustered together, on the plan (Plate 45). Most of these amphorae burials have now been removed or destroyed as a result of weathering
01:00	The modest tomb shown is Isola Sacra, tomb 51

01:15 The tomb attached to the rear of an earlier structure is Isola Sacra, tomb 67

01:20 The stele and funerary altars shown are from the Museo Nazionale in Rome

01:52 The two altars from the same enclosure include that of Minicia Marcella – see Reading 4.8 (f) in Readings Book 2

02:46 The columbarium of Pomponius Hylas is located close to the Porta Latina (see Plate 38). It is a small subterranean burial chamber dating from around 20 CE and takes its name from a mosaic in the stairwell that identifies Cnaeus Pomponius Hylas. It may well have been built originally for two people whose ashes were interred in the central niche, Quintus Granius Nestor and Vinileia Hedone

05:17 The tomb of Gaius Cestius Epulo dates from the Augustan era. It is located near the Ostian Gate and is indicated on Plate 38 as 'Sepulcrum Cestii'

06:20 The tomb of Caecilia Metella is located on the Via Appia, just before the third milestone from Rome. For the epitaph see Reading 4.8 (a) in Readings Book 2

07:13 The mausoleum of Augustus was built on the Campus Martius in Rome, its location is shown in Plate 38 (Mausoleum Augusti). It was described by the geographer Strabo, who visited Rome in the early first century CE: 'The most notable [tomb] is the one called the Mausoleum, a great mound near the river on a high foundation of white marble, thickly planted with evergreen trees right to the summit. On the top is a bronze statue of Augustus; beneath the mound are the tombs of himself and his family and close-associates' (Strabo, *Geography* 5.3.8)

Track 4: Epitaphs and sculptures

This track explores how funerary monuments communicated information, examining the type of information conveyed in the epitaph and the images that might decorate memorials. Numerous epitaphs from the Museo Nazionale, the Isola Sacra necropolis and the columbarium of Pomponius Hylas are shown. Remember, for the purposes of this course you are not expected to be able to read or understand Latin. The intention here is for you to gain a general impression of the content of Latin epitaphs, including the significance of Roman names.

Objects seen on this track

00:30 and 02:23 The epitaph of Publius Sulpicius Peregrinus can be found in Reading 4.8 (e) of Readings Book 2

01:34 Fragments from the Laudatio Turiae (a eulogy to Turia). This was originally a lengthy inscription that praised the life and times of a wealthy woman who lived during the late republic. It was delivered and recorded by her husband, who notes her chastity, honesty and generosity. This was a woman who saved her husband's life (probably during the troubled times of the second Triumvirate), defended the interests of her family and even offered her husband a divorce when they failed to have children. The name of the woman is

lost. She has been identified as Turia, wife of Quintus Lucretius Vespillo, a consul under Augustus, who was saved by his wife after he was proscribed by the Triumvirs. But this identification cannot be proved. *Corpus Inscriptionum Latinarum* VI.41062

01:57 Epitaph of Allia Potestas. This inscription records a poetic funerary oration dedicated to the freedwoman of Aulus. The poem bewails her fate, praises her moral character, her domestic virtues and her physical beauty, as well as noting the extreme grief of her patron and former master. *Corpus Inscriptionum Latinarum* VI.37965

03:04 Epitaph of Gemellus (a paedagogus). This epitaph is to be found in Reading 4.8 (d) of Readings Book 2

03:40 Terracotta plaques of a blacksmith from Isola Sacra, tomb 29

03:49 Terracotta plaque of a water-carrier from Isola Sacra, tomb 30

03:51 Terracotta plaques of a doctor or midwife from Isola Sacra, tomb 100

03:56 Terracotta plaques of importing and milling grain from Isola Sacra, tomb 78

Track 5: Constructing identity

This track investigates how identity was constructed and communicated by funerary monuments. After the foundation of the empire and the construction of the mausoleum of Augustus, the wealthy elite may have found elaborate displays at death no longer appropriate. For freed slaves, however, funerary monuments were often a convenient and accessible way of celebrating their new-found identity as Roman citizens. During the first century CE, communal tombs may have also become more popular.

Objects seen on this track

02:05 The tomb of Rabirii, Via Appia. This epitaph can be found in Reading 4.8 (c) of Readings Book 2

02:26 The tomb of Eurysaces. The main epitaph can be found in Reading 4.8 (b) of Readings Book 2. The second inscription is now held in the Museo Nazionale (*Corpus Inscriptionum Latinarum* I.1206). On screen the word PANARIO (breadbasket) is highlighted

Track 6: Family tombs

This track explores how family relationships were celebrated at death. The ideal was that the tomb would continue to be used by future generations, but this may have been achieved only rarely. Epitaphs detail close family relationships centred on the nuclear family of parents and children. More distant relatives are not often named and those who set up tombs used imprecise forms of wording to refer to freed slaves and their descendants. After the death of the founder, tombs could be divided, sold on to others and ultimately neglected. Specific reference is made to the following tombs from the Isola Sacra: 54 (Attia Psyche); 79 (Quintus Appius Saturnnus); 75 (Marcus Cocceius Daphnus); 76 (Marcus Antonius Agathias); 94 (Valeria Trophime); 89 (Messia Candida). These can all be located on the plan of the Isola Sacra (Plate 45).

For a representative example of a titular epitaph from the Isola Sacra necropolis see Reading 4.8 (g) of Readings Book 2.

You will see the following words and phrases highlighted:

VXOR (wife); PATER ET FRATER (father and brother); LIBERIS (children); LIBERTIS LIBERTABUSQVE POSTERISQVE EORVM (the freedmen, freedwomen and their descendants).

Track 7: The living and the dead

This track focuses on the interactions between the living and the dead. It looks at how in their organisation and appearance tombs could mimic the houses of the living and investigates the facilities used for the observance of cults, such as wells and benches. Specific reference is made to Isola Sacra, tombs 87, 34, 16 and 15. These can be located on the plan of Isola Sacra (Plate 45). Note also the following information.

Objects seen on this track

02:01	The lighthouse mosaic from Isola Sacra, tomb 43
02:08	The two-storey tomb is Isola Sacra, tombs 41 and 42
03:00	This tomb, now attached to the back wall of another, is Isola Sacra, tomb 56

DVD4, Section 2, 'Power and people: the circus, theatre and amphitheatre in Rome'

Voiceover: Valerie Hope

Academic consultant and script: Valerie Hope

Producer: John Wyver

This DVD programme is part of your work for Part 3 of Block 4. You are directed to watch it in Section 3.2, where it forms part of your work on the circus, theatre and amphitheatre. The DVD provides an introduction to the nature, development, use of and political backdrop to the large entertainment structures found in the city of Rome. While watching, you are asked to think in particular about the experiences of the people who used these structures.

Track 1: Introduction

This track introduces the themes and questions to be explored in this section of the DVD. Note that the following objects will be seen again in some of the subsequent tracks.

Objects seen on this track

00:20	Fragment of a black and white mosaic showing a hunt scene. Found in Rome. Second century CE. Museo Nazionale, Inv.n.1015. At the time of filming this mosaic was on display in the Colosseum
00:31	Gladiatorial relief. Found on the Via Arenula, Rome. Third century CE. Museo Nazionale, Inv.n.125598. These relief panels may have adorned a funerary memorial

Track 2: History

This track looks at when, where and by whom the main entertainment structures were built and what survives of them today.

You may find it useful to refer to Plate 38 (map of Rome) in the Illustrations Book. Several entertainment structures were located in the area known as the Campus Martius. Here can be found the stadium and odeum of Domitian (stadium and odeum of Domitiani), the theatre of Pompey (theatrum Pompei), the theatre of Balbus (crypta Balbi) and the theatre of Marcellus (theatrum Marcelli). Note that the location of the amphitheatre of Statilius Taurus is not known for certain, so it is not shown in Plate 38 and only the approximate area in which it may have been located is highlighted in the plan on the DVD screen. The Circus Maximus and Colosseum (N.31 in Plate 38) can be clearly seen and identified on the plan. Note as well the presence of the Ludus Magnus, which lies beyond the Colosseum and was probably used for training gladiators. On the other side of the river, the circus of Gaius (Gaianum) lay to the north. To the south of this in the bend of the river, in the area known as Transtibernim lay the basin of Augustus (naumachia Augusti in Plate 38). Nothing now survives of this on the ground but its location is reasonably well established.

Track 3: Benefaction

This track looks at who built and maintained the entertainment structures and explores the symbolic and political importance of such acts of benefaction. The reconstruction of the theatre of Pompey is from a three-dimensional visualisation by Martin Blazeby, based on a nineteenth-century study by Luigi Canina.

Track 4: Audience

This track considers how many people were present at the shows and the extent to which it is possible to reconstruct their experiences. The logistics of crowd control and the hierarchical organisation of seating are also discussed.

You may find it useful to refer to Figure 9.1 in Essay Nine, which shows a schematic reconstruction of the main seating zones in the Colosseum.

Track 5: Spectacle

The DVD section ends by briefly considering what the remains of the entertainment structures suggest about the spectacles held therein, and acknowledges the importance of drawing on a wide range of evidence.

Objects seen on this track

00:47 Epitaph of Fuscus. A charioteer of the green faction who died aged 24, having won numerous competitions. Found on the Via Salaria, Rome. First or second century CE. Now held in the Museo Nazionale. *Corpus Inscriptionum Latinarum* VI.33950

01:02 The theatre of Ostia. This was reconstructed during the excavations of the 1930s. The theatre dates back to the Augustan period, although it was extensively rebuilt during the late second century CE

01:44 Marble slab with scratched images of gladiators. Found in the Colosseum, Inv.n.375838. Date uncertain. These images are probably graffiti, and the work of spectators

DVD 4, Section 3, 'Roman baths'

Voiceover: Valerie Hope

Academic consultant and script: Valerie Hope

Producer: John Wyver

This DVD programme is part of your work for Part 3 of Block 4. You are asked to watch it in Section 3.3, and it forms part of the resources for your work on Roman bathing as a social activity.

Glossary

In this section of the DVD, you will hear the following Latin terms, which relate to rooms and spaces found in Roman baths:

caldarium: hot room
frigidarium: cold room
tepidarium (plural *tepidaria*): warm room
natatio: swimming pool
palaestra: exercise court.

Track 1: The Baths of Caracalla

This track begins with shots of the Aqua Claudia, constructed in 38–52 CE. The Aqua Claudia was one of the large aqueducts that supplied the city of Rome with water. The remainder of the track was filmed in the Baths of Caracalla. The track explores the ruins, the scale of the complex and the original function and use of the baths.

For a plan of the complex and the bath block, see Plates 47 and 48 in the Illustrations Booklet.

Plate 50 in the Illustrations Booklet shows a mosaic that was originally located in an exhedra that linked the *palaestra* with the *frigidarium*.

Plate 51 in the Illustrations Booklet shows a large sculptural group that was found in the eastern *palaestra*.

Plate 38, the map of Rome, shows the location of the Baths of Caracalla in the city. Note that they are labelled as the 'Thermae Antoninianae'. You may also spot other major bath buildings funded by emperors: the Thermae Diocletianae (Baths of Diocletian), the Thermae Traiani (Baths of Trajan), the Thermae Titi (Baths of Titus) and the Thermae Constantini (Baths of Constantine). Rome had many other smaller bathing establishments, which are not shown on this map.

Track 2: The Baths of Ostia

This track was filmed in Ostia, a coastal town that served as the port of Rome. Ostia has numerous surviving bath buildings (in the region of seventeen have been identified) that can be viewed in the context of what survives of the ancient town. Ostia was a small town and did not have the large imperial *thermae* of Rome, so we need to be wary of making simple analogies. However, the bathing establishments of Ostia are at least suggestive of the nature and variety of Roman bathing customs. Two baths are explored. The first are the so-called Forum Baths, which, as the name suggests, are located adjacent to the forum of Ostia. These were built originally in the middle of the second century CE. The second, smaller,

complex, known as the Baths of the Seven Sages, are in a residential area of Ostia some distance to the west of the forum. These baths were built between two large apartment blocks, originally in the early second century CE, although much of what survives today is probably early third century CE in date.

For a plan of the Forum Baths see Plate 49 in the Illustrations Book.